

# HIGHEST HONORS

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### OFFERS TO TALENT.

It is a comforting ray of hope to the mass of struggling American talent when periodical offers of "wards of merit" from one hundred dollars up to ten thousand dollars are offered for the best display of talent in the compositions of songs, dramas, poems and the like. It gives one a corroborating assurance that there is a market for American talent even after we are glutted with that of foreign importation. And it is an encouraging sign when the patrons of American music arts, open their great halls and offer rewards to those who spend half a million on our own soil, at least one-tenth of one per cent of the money tossed into the foreign purse. It is a bonanza with some meat and hence we feel gratified.

The consequences or results of prize offers, for the best novel, poem, song, or drama, are somewhat curious, and, taken in connection with the patent fact that nothing contributed to our magazines, reviews, or periodicals, consisting of a dozen or so papers, unless within twelve months to two hundred years behind the times, there is not much encouragement for home talent, on the lines of literature adopted in our schools. Not long ago, a great metropolitan journal offered an aggregate of \$10,000 for the best drama, for a novel, poem, novella, and short story. Ten thousands of manuscripts poured in, so many, in fact, that the newspaper alighted to was afraid to publish the exact number. The prizes were apparently given to authors, for they have not been heard of since; but afforded the syndicate an immense amount of cheap brains, which furnish syndicate newspapers to about five hundred or a thousand and syndicate newspapers appearing simultaneously in "sawed off" style, or stereotyped plates at \$1 per cent, paid to the syndicate. What this cheaply produced stock in trade is worked off, a high

price to the purchaser, some more prizes will be offered, and more cheap literature captured, more wealth pour into the coffers of the syndicate, until the people wake up to the fact that they are hucking away the fruits of a Louisiana lottery, and are being duped by wholesale tricks, to the admiration of a retail buccaneer-steerer.

All of this "prize offer" business stands upon the same unsavory foundation. They are all dubious lotteries with big jackpots, no enterprise, originality, and nothing to talent or genius. Between the U. S. Government that demands cash postage in advance and the requirement of return postage, to get back the literary phantoms of one's brain, and the former, the manuscript is sold, so many, perhaps, and the only acceptable manuscripts being over under a new title and under the authorship of some well-known author who never saw it, and the copyright absurdity, the real, struggling, tireless American author loses whatever commissions he would have been entitled to had his work been accepted.

Mr. Frank Munsey, in his magazine, declared not very long ago, that in a few years he had received one thousand manuscripts, mostly bad, most of them which were authored by women, and he begged for something virile from men. This is assuming that Mr. Frank Munsey would know a "virile" manuscript if he saw it. Is it supposed that Mr. Hammerstein, the musical dealer, who has a thousand-dollar dandysong and one not worth the paper it is written on? What guaranty does he give that the writer of a thousand-dollar song will get his money? What we mean by this, and mean only, is, how can he tell whether my manuscript will sell or not? If it doesn't "take," it is worthless, and if it does, it is worth more than a thousand dollars. The dif-

iculty is to ascertain just what Mr. Hammerstein means by his offer, so broadly scattered all over the country. He may realize though in over return postage to pay the one thousand dollars, we do not know that, but the question still arises, to the face, how he is to know the value, and where can he find a musician that can write even half way decent poetry, or a poet who knows anything about musical composition? It is asking too much for too little, and leading his requirements as to the reachableness of the filby here upon too much uncertainty.

We may apply the same reasoning to Mr. Charles H. Hovey, the musical dealer, to pay the one thousand-dollar American drama. Egotistic Guilbert grieves at not being able to find a lyric poet that can remain constantly by her side to furnish her with freshness of ideas; the two great dailies running neck and neck after play bables; the campaign in the New York World, and the like, have got lost in the returns; the chrono to every purchaser of five dollars' worth of merchandise; the cut glass one-cent gold if you pay thirty cents for a twenty-five-cent issue of it. It is the death of the aestheticism, the apotheosis of bimbo steering; the science of getting something for nothing; but it keeps the Post Office Department flourishing; aids the paper manufacturers and the bookbinders; adds to the vocational and theatrical business; increases the circulation of the newspapers; rushes business along lively, and furnishes the man of brains who sets all these things in motion, the American money talent and genius that are here day or other, and somehow, he will eventually and before he starves to death, receive enough compensation to buy his daily bread.—*Am. Art Journal.*

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# THE JESSE FRENCH PIANO & ORGAN COMPANY, MANUFACTURERS AND DEALERS,

Can supply customers direct from any of their branch houses, in several of the leading cities in the United States, at first cost, saving them all middlemen's profits. They are sole representatives of the famous CHICKERING and STARR PIANOS, two of the most artistic, high-grade and popular pianos on the market. They have also a vast assortment of other makes of pianos and organs, at all prices and on the most liberal terms. Write them before buying; a 2¢ stamp may save you many dollars.

# JESSE FRENCH PIANO & ORGAN COMPANY, ST. LOUIS, MO.

FASHION IN MUSIC.

It may safely be premised that fashion is something which the upright composer had best not take into account at all. With the pot-boiling composer, says an exchange, it is naturally quite another matter; he must follow fashion with a milliner's sedulousness, bowing ingratiatingly in her train, and washing his hands with clean water in the interest of keeping them nice, instead of that of propriety and personal honour. One could wish, however, that great performers—those who really deserve to be called great—would take a leaf out of the upright composer's book, and follow fashion a little less nonchalantly than they sometimes do.

For one thing, their programs would show something more than entertainment value. For instance, is it possible that the great composers, the discoverers of the musical Olympus, who gave us the greatest operas in history, composed over two hundred operas numbers apiece, have given us shown them to be really concert-worthy only in from half a dozen to a dozen of their pieces? The composition of Poulenc's "Poulenciana" (unimpeachable comedy) complains that it is all very well to subscribe to an opera-box for two days in the week, but that he would like to be able to do it every day.

Bischoff, I am sure, will remember the time in Boston when we (especially we critics, who have to listen) should have liked it better if it had not been *toujours*. Wanting to like other things, like other things, by other composers, great and small. That reign of the Waldstein sonatas looked very like a fashion, and like little else.

Again, take the general style of performance at any given time, and you will find the present at fault. Thank you, that it is owing to pure "modernity of feeling"? I don't. I am pretty sure fashion has a great deal to do with it. When a famous man plays Beethoven or Mozart with Chopiniques *rabaudes* or Lisztian-Magyar instability of tempo, do you think he is being original? I don't. I am not so sure how it will ever be. If a man is not an absolute crow bar of emotional inflexibility, he can not possibly feel Beethoven in the same way he feels Chopin or Liszt; it would be done. Please don't tell me Rabinowitz for his rock-upton-the-world all goes by principle, dash themselves to pieces. Rabinowitz had to obey his own genius; when a man comes along with Rabinowitz's weight of genius, it will be time talk. People nowadays play Beethoven and Mozart like Chopin or Liszt, because they are not good enough to fashion what they either can or can't be unfeebly. The great people follow the fashion, and the small-fry follow them—the most cases unhinkingly.

As for the influence of fashion—not specifically of musical fashion this time, but fashion *sélective*, upon the concert-going public—there is no doubt that music has been communitated to a considerable extent. And I cannot say that I quite agree with the cynical views of some persons on this subject. We are at times asked to believe that hosts of people go to concerts simply because such concerts are the fashion. This might be an all-sufficient reason for their going once or twice; but all through a season, it is not. No, least of all would it explain their staying through a concert when they had once got there. Fashion is powerful, but not so all-powerful as that.

The London *Advertiser* writes thus about the change of musical taste in England: "There was a time when the music of Haydn, Mozart, Dussek and Hummel was often played and enjoyed, and when Mendelssohn, Schubert, and Schumann were not even known, and one all the stronger in that it was gradual, Schumann and Brahms, Dvorak and Tchaikovsky, have supplanted some of the old masters. The music of Schumann is now as well known and as elegant, and sometimes of it incomprehensible; now the composer ranks almost as a classic." The influence of Schumann in England was great, and it scarcely need be said that he was greatly appreciated there, acting at the same time and in the same direction; of these, Schumann's music was one of the most

## HISTORY OF THE PIANO.

The history of the piano is said to date back to the time of Pythagoras, in the sixth century before the Christian Era, when the monochord was invented. This instrument consisted of a long box or case, open at both ends, in which a string was caught and stretched across the case. There were three movable bridge pins at each end, fixed, and an intermediate moveable bridge used to change the tone. It was used for centuries in the study of the sciences. After the year 1500, when the organ was introduced, it was an organ with keys, with which was fixed a bridge, and by the same pressure of the key produced the tone desired. This mechanism was exactly the same as the clavichord, except the clavichord had what was the first differentiation of the one-stringed instrument of Pythagoras to attain the ultimate attainment in the modern piano. The clavichord had a key-board that varied from four to five and a half octaves, according to the instrument. There were two sets of strings, each of the strings being used to produce a different tone by the aid of the bridge, which was a part of the action. As the clavichord developed, there were changes in the action, so that in the early development of the instrument only one string was used from each string. Now, in development was the sionet, a keyed instrument

the pentatonic, the strings of which were plucked by plectra.<sup>1</sup> The action was so constructed that the pressure of the key caused the strings to be plucked by the plectra, which were very much as a harp manipulated. The next stage in the development of the instrumented piano was played by actioned keys as the harpsichord. It was at this point that the instrument was more elaborated, with a wider range, and, by the employment of ingenious devices, was possible by the manipulation of stops, similar to those used in a church organ, to produce a variety of tones—having a sustained note or notes, another the harsher tones were produced by the employment of plectra to operate the strings; and these were of quartz or hard leather.

The first piano of man to be produced was the immediate prototype of the piano was the clavichord. This was a keyboard instrument, and was

played by small hammers held in the hands of performers. It was a very simple form of instrument of the present day and was laid upon a frame or table, and the player produced his notes by using two hammers, the heads of which were covered with leather. The hammer heads produced the bass and piano effects. It had not reached its highest development in what Louis XIV.'s "pantaleon," a manooth instrument so difficult to play that the idea of using a stringed instrument to produce such a mechanical operation, finally led to the invention of the clavichord in Italy by Cristofori in 1711. Until the practical construction of the pianoforte, all the instruments produced were very weak in tone, although they may have been excellent imitations of the classic music that is most admired was composed for these old instruments; and it is said that Jean Sebastian Bach's music can never be fully appreciated until it is heard played upon the clavichord.

## WHICH IS OUR NATIONAL SONG?

The recent death of Dr. Samuel F. Smith, the author of "America," caused the Philadelphia *Record* to ask: "What is the distinctive national anthem of the United States?" In reply to its own query this

ays: "It cannot be said to be American, popular as is that high-spirited hymn, breathing the Puritan spirit, and the Pilgrim Faith, in the purest American language, the psalm of God, Give Seest the King?" Neither can it be the Yankee "Boölle," for a similar reason. That galloping song was written about 1753, by Dr. Shuckburgh, an Englishman, and published in England. The Yankee's Return from Camp. It was sung by the British redcoats in derision of the sonorous soldiers, but was adopted by them as the Netherlands patriots adopted the opprobrious nickname. Beggar's March. General George Washington may be of the Yankee Doodle feather. He stuck it in his hat to stick. The only two distinctive American national tunes are those of "Hail Columbia" and "The Star-Spangled Banner." The first was written by Joseph H. Bowditch. The second (set to the air originally known as "The President's March") has music saved the inferior peddlers needed to it. Both the music and words of "Columbia" were written by an old school girl, and enhanced each other's beauty.

## KUNKEL POPULAR CONCERTS.

The Kunkel Popular Concerts at the Fourteenth Street Theatre are attracting large and enthusiastic audiences. The first twenty concerts of the season are given on Sunday and Thursday afternoons. The second twenty concerts, now being given, take place on Sunday afternoons only. The programmes maintain their high and interesting character, and are rendered by well known talent.

Thirty-six, and thirty-seven, converts to  
the cause. — Thursday afternoon, Dec.  
seventh. 8<sup>th</sup>. 1. Piano solo—Ungarische Fantasie,  
Concertstück für Piano allein bearbeitet; Liszt;  
Charles Kunkel 2. Song—Santana Polka;  
Miss E. L. C. 3. Violin solo—Praeludium No. 7b  
from Suite No. 6 de Beriot; (a) Allegro maestoso,  
Andante tranquillo, (c) Allegro moderato; Miss  
Thenell Thorrell. 4. Song—Patricia, My Native Land,  
sung in Italian; Mr. W. M. Porteous. 5.  
Song—The King's Own; Mr. Charles Kunkel. 6. Song  
I'll wait my Love for These; Mrs. Stahl; Miss Lily B.  
Hanson. 7. Violin solo—(a) Melody; F. B. on  
the violin; (b) Romance; Mrs. Stahl. 8. Song—  
Thenell Thorrell. 9. Song—Dawn-Jones, Roekell; Mr.  
M. Porteous. 9. Piano duet—Fado Galop, Dink-  
eve; Mr. Charles Kunkel and Charles J. Jackie Kun-  
kel.

nephew of Mr. Charles Kunkel.  
Thirty-eight and a half minutes, Sunday  
December 10th, 6th Broadway afternoon, De-  
cember 10th. Duet for piano—Massanelli Over-  
ture [Auber] Grand Paraphrase de Concert, Claude  
Innotte, 2nd. Messrs. Charles Kunkel and Louis Con-  
rad. Two Small Flowers (Gounod) [in French],  
Miss Anna Maria Leppla. 3. Song from  
Becker; Miss Mamie E. Maginnis. 4. Piano  
—Wiener Bonbons (Strauss) Paraphrase de Con-  
cert; Jules Richez King; Mr. Francis Converse. 5. Minna  
la Sabini. 6. Song—Merrily I Roam—Waltz  
George Schieffelthar; Miss Mamie E. Maginnis. 7.  
Song—(The Swan) (new), Saint-Saëns;  
Mr. To the Moon. 8. The Girl I Left Behind  
Me (from the piece Camptown Races)—I'll Bet My  
Money on a Tailgate Nag—Tuning of the Banjo—  
Solo—Break Down—Grand Finale. Written  
John Philip Sousa. 9. Concerto for piano—Paganini  
[Sibelius]; (Sibelius Mater; Rossiini,  
written in Latin); the Misses Mamie E. Maginnis and  
Anna Maria Leppla. 9. Duet for piano—Fagan-  
nis and Connelly; Gounod Ariette; written; considered  
of value; the Misses Mamie E. Maginnis and  
Anna Maria Leppla. 10. Leonora Contralto;

Fortieth and forty-first concert. Sunday after  
December 13th, Thursday afternoon, December  
17th, 1. Pianoforte Concerto—M. Ernesto Cane,  
2. Pianoforte Concerto—F. von B., Berthoven, (a) Adagio Sostenuto  
(b) Allegretto, (c) Presto Agitato; Mr. Charles  
Kunkel, 3. Song—Thou art my Queen, Blackstock;  
4. Pianoforte Concerto—Violin—Mr. Charles  
Kunkel, op. 39, Lalo, (a) Preludio—Allegro, (b) Lento  
(charme Russe), (c) Introduction—Vivace, Signor  
Padoa, 4. Song—Charity Faure, Mr. J. B.  
Shields, 5. Solo—Springs of the Wind, Mrs.  
Paul, 6. Pianoforte Concerto—Song—For-  
dings, Campion; Miss Zella E. Leighton, 7. Vio-  
cino—(a) Freude und Sicilianas from Massegnis,  
(b) Heire Katr, scene de la Caravane, 8. Pianoforte  
Concerto—Signor Padoa, 9. Song—Santa Mona,  
10. Pianoforte Concerto—Mr. J. B. Shields, 9. Piano duet—Ameri-  
ca Girls March, Kunkel; Mesars. Charles Kunkel  
and Charles Jacob Kunkel, nephew Mr. Charles  
Kunkel.

Sunday after-  
fortieth and forty-first concert. Sunday af-  
ter December 13th, Thursday afternoon, Decem-  
ber 17th, 1. Pianoforte Concerto—M. Ernesto Cane,  
2. Pianoforte Concerto—F. von B., Berthoven, (a) Adagio Sostenuto  
(b) Allegretto, (c) Presto Agitato; Mr. Charles  
Kunkel, 3. Song—Thou art my Queen, Blackstock;  
4. Pianoforte Concerto—Violin—Mr. Charles  
Kunkel, op. 39, Lalo, (a) Preludio—Allegro, (b) Lento  
(charme Russe), (c) Introduction—Vivace, Signor  
Padoa, 4. Song—Charity Faure, Mr. J. B.  
Shields, 5. Solo—Springs of the Wind, Mrs.  
Paul, 6. Pianoforte Concerto—Song—For-  
dings, Campion; Miss Zella E. Leighton, 7. Vio-  
cino—(a) Freude und Sicilianas from Massegnis,  
(b) Heire Katr, scene de la Caravane, 8. Pianoforte  
Concerto—Signor Padoa, 9. Song—Santa Mona,  
10. Pianoforte Concerto—Mr. J. B. Shields, 9. Piano duet—Ameri-  
ca Girls March, Kunkel; Mesars. Charles Kunkel  
and Charles Jacob Kunkel, nephew Mr. Charles  
Kunkel.

December 20th, Thursday afternoon, December 24th. 1. Piau solo—(a) Allegro—Variations humanae, (b) German March, (c) Minuet, (d) Scherzo; 2. Miss Bertha Winslow, 3. Violin solo—Fanfare Caprice, op. 11. Vieuxtemp; 3. Miss Rose Ford, Song Queen of the East, (Piano); 4. Mrs. Rosalie Winslow, Soloist, Solfège, (Piano); 5. Mr. Charles Kunkel, (b) Melodies de Nelly Allen Parelli de Concert, (c) Boosey; 6. Mrs. Nelly Allen Parelli, 6. Song—Gondolier, Henschel; Miss Bertha Winslow, Mr. Marcello, (a) Ballade, (b) Ballade, (c) Ballade, (d) Ballade; 7. Mr. Charles E. Heckel, 8. Pianoforte duet—Suite de Valois, op. 10, Kroeger; Mrs. Nelly Allen Parelli and Mr. Charles Kunkel, 9. Violin solo—(a) Romance, (b) Romance, (c) Romance; 10. (a) Burlesque, (b) Cradle Song, Golard, (b) Who's my Window? Osborne; Miss Bertha Winslow, Piau duet—Fatimatz (Suppe) Fantasy, Paul; Nelly Allen Parelli and Mr. Charles Kunkel.

**Martin Kaiser**, the oldest active German singer in the United States, honorary President of the Philadelphia Maennerchor from 1845 to 1896, one of the founders of the Germania Maennerchor of Chicago, etc., who died at his son's home in St. Louis recently, was 80 years of age, and possessed a "passenger passport," which gave him free entry into every German singing society of America. It was given him by the German Minister.





# SERENADE.

To Mrs. Laura Highleyman

Con Allegrezza.  $\text{♩} = 120$ .

I

E. R. Kroeger, Op. 23.

The  $P^N$  signify *Ped.*

*Cres.*

*dimin.*

*Cres.*

*rif.*

*Un poco più mosso.*

122-5

A page from a musical score for piano, featuring two staves of music. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes throughout the page. Various dynamics are indicated, such as *molto cres.*, *mf*, *dim.*, *ritenuto.*, *largo*, *a tempo*, and *diminuendo*. Articulations include *Ped.* (pedal), *P* (piano), and *#P* (forte). The page number 5 is in the top right corner. The music includes complex chords and rhythmic patterns, typical of a Chopin Nocturne.

*Tempo primo.*

*Tempo primo.*

6

*cres.* *riten.*

*mf a tempo.*

*cres.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

1122 - f

The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is one flat, and the time signature is common time. The music features a variety of dynamics including "Ped.", "dimin.", "cres.", "ff", "molto dim.", and "p". The right hand part includes many sixteenth-note patterns and sustained notes. The left hand part includes sustained notes and chords. The page number "7" is located at the top right.

# MINNEHAHA POLKA.

Mrs. S. L. Lara.

*Allegretto* ♩ = 104.

The image shows a page of sheet music for piano, consisting of ten staves of musical notation. The music is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The piano keys are indicated by black and white squares at the beginning of each staff. The music includes various dynamics such as *mf*, *f*, *p*, and *ff*. Performance instructions like "Ped." and asterisks (\*) are placed throughout the music. The notation is dense, with many notes and rests, and includes some slurs and grace notes. The page number "803 - 3" is located in the bottom right corner.

The image shows a page of sheet music for piano, consisting of six staves. The music is written in common time and includes various dynamics such as 'Ped.', 'Ped. \*', 'cres.', 'cen - do', 'f', 'dim.', and 'cres.'. Performance instructions like 'Ped.' and 'Ped. \*' are placed below specific notes. Fingerings are indicated above certain notes, particularly in the first and second staves. The music is divided into measures by vertical bar lines.

# LITTLE RED RIDING HOOD.

Waltz.

*Notes marked with an arrow must be struck from the wrist.*

CARL SIDUS.

Allegretto.  $\text{♩} = 80$ .



1689-3

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Piano sheet music in G major. The left hand plays eighth-note chords. A bracket indicates the "Key of C".

Piano sheet music in G major. The left hand plays eighth-note chords. Measures 13 and 14 are labeled "1st" and "2nd" endings respectively.

Piano sheet music in F major. The left hand plays eighth-note chords. A bracket indicates the "Key of F".



# WOODLAND ECHOES.

Polka.

CARL SIDUS.

Notes marked with an arrow must be struck from the wrist.

Polka time.  $\text{♩} = 108$ .

Piano sheet music for the first section of "Woodland Echoes". The key signature is G major (one sharp). The tempo is indicated as Polka time with  $\text{♩} = 108$ . The music consists of two staves: treble and bass. The treble staff has a dynamic marking of  $p$  (pianissimo) and "(Key of G)". The bass staff has a dynamic marking of  $f$  (fortissimo). Fingerings are shown above the notes, such as 1, 2, 3, 4, 5, and 6, with arrows indicating a wrist strike. Measure numbers 1 through 8 are present above the staves.

8.....

Continuation of the piano sheet music for the first section. The key signature changes to D major (no sharps or flats). The dynamic is  $p$  (pianissimo). The music continues with two staves: treble and bass. Fingerings 1, 2, 3, 4, 5, and 6 are used with wrist strikes. Measure numbers 9 through 16 are present above the staves.

8.....

Continuation of the piano sheet music for the second section. The key signature changes to D major (no sharps or flats). The dynamic is  $p$  (pianissimo). The music continues with two staves: treble and bass. Fingerings 1, 2, 3, 4, 5, and 6 are used with wrist strikes. Measure numbers 9 through 16 are present above the staves.

Final section of the piano sheet music. The key signature changes to D major (no sharps or flats). The dynamic is  $p$  (pianissimo). The music consists of two staves: treble and bass. Fingerings 1, 2, 3, 4, 5, and 6 are used with wrist strikes. Measure numbers 17 through 24 are present above the staves.

1674-3

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8.  
 (Key of F)  
 8.  
 8.  
 I. || 8. 2.

5

8.

8.

8.

1674.9

# THE JOLLY SLEIGH PARTY.

*Notes marked with an arrow must be struck from the wrist.*

CARL SIDUS.

Vivo.  $\sigma$  - 100.

Sheet music for piano showing measures 5-9 of a piece by Chopin. The music is in common time and consists of two staves. The top staff is treble clef and the bottom staff is bass clef. Measure 5 starts with a forte dynamic. Measures 6-9 show a sequence of eighth-note chords. Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5, 1, 2, 3.

### *Sleigh Bells.*

A musical score for piano featuring a single melodic line. The key signature is G major, indicated by a treble clef and a single sharp sign. The time signature changes between common time (indicated by a 'C') and 2/4 time. The melody consists of eighth-note pairs followed by sixteenth-note grace notes. The right hand part includes dynamic markings such as 'p' (piano), 'ff' (fortissimo), and 'mf' (mezzo-forte). The left hand part consists of sustained bass notes. The score is annotated with '(Key of G)' above the staff and '2/4' below it.

1661-3

Copyright MDCCCXCVI by Kunkel Bros.

4

*p*

5 1 3      5 4 2      6 1 3      5 1 2      6 1 3

5 1 3      5 1 2      6 1 3      6 1 2      6 1 3



(Key of B)

5 4 3 2      5 4 3 2      5 4 3 2      5 4 3 2

5 4 3 2      5 4 3 2      5 4 3 2      5 4 3 2



(Key of B)

5 4 3 2      5 4 3 2      5 4 3 2      5 4 3 2



(2nd time, f)

Sheet music for piano, page 5, measures 13-16 (2nd time). The key signature changes to no sharps or flats. The dynamic is forte (f). The music consists of eighth-note chords. Measure 16 ends with a forte dynamic.

Sheet music for piano, page 5, measures 17-20. The key signature changes back to one flat. The music consists of eighth-note chords. Measure 20 ends with a forte dynamic.

# Lucia di Lammermoor

(Donizetti.)

Carl Sidus Op. 126.

*Allegro* ♩ = 144.

Copyright—KUNKEL BROTHERS—1883,

4 Larghetto  $\text{d} = 72.$

Cantabile

The sheet music consists of five staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic *p*. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5) and performance instructions like "Ped." and asterisks (\*). The second staff starts with a dynamic *f*. The third staff begins with a dynamic *p*. The fourth staff starts with a dynamic *p*, followed by a ritardando instruction (*rit.*). The fifth staff begins with a dynamic *p*, followed by a crescendo instruction (*cresc.*). The music is set in common time, with a key signature of one sharp (F#).

The image shows a page of sheet music for piano, page 5. It consists of six staves of musical notation. The top two staves are in treble clef, the middle two are in bass clef, and the bottom two are also in bass clef. Each staff contains a series of notes with various fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like 'mf' (mezzo-forte). The music includes measures with different time signatures, such as common time and 3/4 time. The notation is typical of classical piano music, with complex harmonic progressions and rhythmic patterns.

# I Cannot Say Good Bye

ICH KANN NICHT ABSCHIED NEHM'N!

Words by Edward Oxenford.

Music by Joseph L Roeckel.

Andantino  $\text{♩} = 104$ .

2. wollt' der Tag ver.gin.- ge nicht, Dass  
1. Die Scheidungs.stun . de ist ge.komm; Denn

1. I know 'tis now the hour... to part, For  
2. would the day could nev- er fade, That

a tempo.

N.B.\*P \* P \* P \* P \* Ped. \* Ped. \*  
2. Nacht nicht bräch her . ein ..... Denn A - bend.schat - ten bringt in Sicht,  
1. A - bend wird's so . ebn ..... Doch Lie . be hat mein Herz be klomm';

556-3

N. B. The P's signify Ped.

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2 Nur weh.... und Herzenspein! Nur weh.... und Herzenspein!

1 Ich kann.... nicht Abschiednehmlich kann. nicht Abschiednehm'n,  
Con passione. rall.

Ich

Ich

1 I can. . . not say "good bye!" I can. . . not say "good bye!"

2 Must mo - ments sad re - call, Must mo - ments sad re - call,

A.

I

f colla voce.

rall.

con anima.

dim.

Ped.

\* Ped.

\* Ped.

\* Ped.\*

2 hört, der Vo - gel Ves - per singt Auf je - nem Bau - me dort, Und  
1 seh den sil - bern Mond von weit Schnell him.mel.wärts.... sich heb'n, Ach

1 far I see the sil - ver moon Swift ris - ing in..... the sky; A.

2 hear the birds soft ves - persing On yon - der haw . thorn tree; O,

cresc.

2 lei - der die Er.inn'ung bringt,..... Das ich von dir, von dir muss fort!

1 lei - der bringter uns das Leid,..... das Leid,Dass Stunden bald ver - geh'n!

Ich

tristamente.

rall.

a tempo.

1 las! that she should come so soon..... so soon To tell us mo - ments fly I

2 why should they the mem'ry bring!..... That I must part, must part from thee?

"

a tempo.



# FAUST.

Gounod.

Carl Sidus Op. 129.

*Tempo di Marcia*  $\frac{d}{4}$  - 112.

Secondo.

The musical score consists of five staves of music. The top two staves are for the orchestra, featuring bassoon and cello parts. The third staff is for the piano, marked with a dynamic of *f*. The fourth staff is also for the piano, marked with a dynamic of *p*, with the instruction "cren." above it. The bottom two staves are for the orchestra, featuring bassoon and cello parts. The score includes various dynamics such as *f*, *p*, and *N.B. P*, and performance instructions like "Ped." and "N.B. P Ped.". The tempo is indicated as "Tempo di Marcia" with a time signature of  $\frac{d}{4}$  and a tempo of 112. The section is labeled "Secondo." The overall style is characteristic of 19th-century grand opera.

N. B. The *P*s signify *Ped.*

705 - 6

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# FAUST.

3

Gounod.

Carl Sidus Op. 129.

*Tempo di Marcia* ♩ - 112.

Primo.

leggiero.

Ped. \* Ped. \* Ped.

*Andante* ♩ - 108.

4

## Secondo.

*Movement de Valse d. - 88.*

Primo. 5



8



*Movement de Valse* G - 88.



*Secondo.*

Primo.

Cantabile.

7

Primo.

Cantabile.

7

Basso continuo line with sustained notes and harmonic basses. Melodic lines with grace notes and dynamic markings like f, ff, and crescendo. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. Various dynamics such as piano (p), forte (f), and sforzando (sf) are used. The basso continuo part ends with a fermata over a bass note.

### QUESTIONS FOR REVIEW.

Question.—What are the names of the notes that represent musical sounds?

Answer.—A, B, C, D, E, F, G—The first seven letters of the alphabet.

Question.—How many different kinds of notes are used in music?

Answer.—Seven: the whole note, half note, quarter note, eighth note, sixteenth note, thirty-second note and sixty-fourth note.

Question.—Describe the different notes.

Answer.—A whole note has a white head, no stem and leans downward from left to right. A half note has a white head, a stem attached and leans upward, from left to right. A quarter note has a black head with a stem. An eighth note has a black head, a stem and one hook. A sixteenth note has a black head, a stem and two hooks. A thirty-second note has a black head, a stem and four hooks.

Question.—When two or more eighth, sixteenth, thirty-second or sixty-fourth

notes are presented in groups, are hooks or lines employed to designate their value?

Answer.—In groups of two or more the value of eighth, sixteenth, thirty-second or sixty-fourth notes is usually indicated by lines instead of by hooks.

Question.—What is a whole rest?

Answer.—A square block hanging to the line, representing silence lasting the time of a whole note.

Question.—What is a half rest?

Answer.—A square block resting on the line.

Question.—What is a quarter rest?

Answer.—A sign resembling an "n", or the figure seven reversed.

Question.—What is an eighth rest?

Answer.—A character resembling the figure seven.

Question.—Describe a sixteenth, a thirty-second and a sixty-fourth rest.

### LOCATION OF THE NOTES UPON THE KEYBOARD.

The note G upon the clef line in the Treble Clef represents the middle G of the piano, being the fourth G counting either from the bass (left) end, or from the treble (right) end of the keyboard.

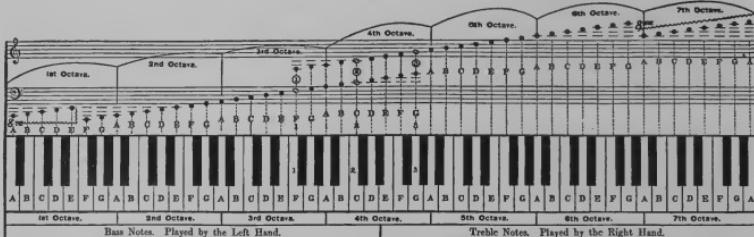
Moving from this middle G to the right, the other white keys are named in regular order as on the lines of the staff, A, B, C, D, E, F, G.

Moving from this G to the left the white keys are named in regular order as on the lines of the staff—F, E, D, C, B, A, G.

The note F on the clef line, the fourth line in the bass clef, is the third F upwards from the bass (left) end of the keyboard.

The black keys derive their names from the white keys; every black key is known by two names, it is either a sharp or a flat. For example: the black key between the white keys C and D is either C sharp or D flat; the black key between the white keys D and E is either D sharp or E flat; the black key between the white keys F and G is either F sharp or G flat; the black key between the white keys G and A is either G sharp or A flat; the black key between the white keys A and B is either A sharp or B flat.

The meaning of a sharp or flat will be explained when introduced to the pupil; for the present, only the white keys are considered.



The whole note at figure 1, on the fourth line in the bass clef, represents the clef line F.

The whole notes at figure 2, on the first leger line above the staff in the bass clef, and on the first leger line below the staff in the treble clef, represents the middle C of the pianoforte or identical.

The whole note at the figure 3, on the second line in the treble clef, represents the clef line G. The notes in treble and bass clefs from figures 1 to 3 are identical.

### QUESTIONS FOR REVIEW.

Question.—Locate on the keyboard the key corresponding to the note G on the clef line in the Treble Clef.

Answer.—It is the fourth G downwards from the highest G on the keyboard or the eighth G upwards from the lowest G on the keyboard.

Question.—How are the corresponding keys in other notes upwards or downwards from the clef line G found on the keyboard?

Answer.—Having located the key of the clef line, G, all other white keys either upwards or downwards on the keyboard correspond to the notes as they appear

upwards or downwards upon the staff.

Question.—Locate on the keyboard the key corresponding to the F on the clef line in the Bass Clef.

Answer.—It is the third F upwards from the lowest F on the keyboard.

Question.—How are the black keys named?

Answer.—They go by two names, being either sharps or flats—hence the black key between the white key C and D is either C sharp or D flat.

### BARS, MEASURES AND TIME.

#### BARS.

Bars are lines drawn through a staff to divide music into equal portions of time, called measures.

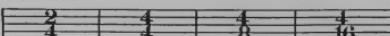


A double bar usually denotes the end of a part or piece.

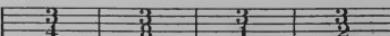
#### TIME.

There are two kinds of time—the equal and the unequal.

*Equal time.*



*Unequal time.*



In the figures 2-4, 3-8, 3-4, 6-8, the upper figure indicates the number and the lower figure the kind of notes that prevail in a measure.

A measure need not necessarily contain only the kind of

notes indicated by the lower figure. For example: where 2-4 is indicated, a measure may be made up either of 2 quarter notes, 4 eighth notes, or 8 sixteenth notes, etc., but whatever they are they must equal 2 quarter notes.

#### QUESTIONS FOR REVIEW.

Question.—What is a bar?

Answer.—A line drawn across the staff to divide music into equal portions of time.

Question.—What is the purpose of a double bar?

Answer.—To show the end of a part or piece.

Question.—How many kinds of time have we?

Answer.—Two; the equal and the unequal.

Question.—Name some of them.

Answer.—The equal: 2-4, 4-4, 4-8.

The unequal: 3-8, 3-4.

Question.—Explain the meaning of the figures.

Answer.—In the figures 2-4, 3-8, 3-4, 6-8, the upper figure indicates the number, and the lower figure the kind of notes that prevail in a measure. A measure need not necessarily contain only the kind of notes indicated by the lower figure; for example, where 2-4 is indicated, a measure may be made up either of two quarter notes, four eighth notes, or eight sixteenth notes, etc., but whatever they are they must equal two quarter notes

#### POSITION AT THE PIANO.

No. 1.



Correct position.

No. 2.



Incorrect position.

Let the pupil sit in front of the middle G of the keyboard (the G on the treble clef line) being careful to take a natural and graceful position, as shown in Cut No. 1. Do not sit too close to the piano, as such a position prevents free motion of the arms. The body should be straight, with no curve of the spine. The head should be held erectly when reading from notes on the piano desk; when playing from memory, the student may bend the head slightly in order to observe the fingers. Let the arm hang loosely from the shoulder blade; then draw up the forearm to the height required, keeping all the muscles absolutely relaxed. The

forearms should be held level and the tips of the elbows should be a little in front of the body. The wrists should incline a little inwards, and should always be held loosely. The seat must be high enough to bring the lower part of the forearm very nearly on a level with the keyboard. Pupils whose feet do not reach the floor should have a stool upon which to rest the feet; this will keep the body steady. The feet must not be placed upon the pedals until their use is explained and required by the teacher. Used without proper guidance, the pedals are productive only of the most faulty playing.

#### QUESTIONS FOR REVIEW.

Question.—How should the pupil sit at the piano?

Answer.—In front of the middle G of the keyboard, and in a natural and graceful position.

Question.—Explain the positions of the body, the head, the arm, the forearms, the tips of the elbows.

Answer.—The body should be straight, without any curve of the spine. The head should be erect when reading from notes on the piano desk; when playing from memory, the head may be slightly bent in order to observe the fingers. The

arm should hang loosely from the shoulder blade, and then be drawn up to the height required, taking care to keep all the muscles relaxed. The forearms should be held level and the tips of the elbows should be a little in front of the body. How should the wrists be held?

Answer.—Loosely, inclining a little inwards.

Question.—Explain the position of the feet in relation to the pedal.

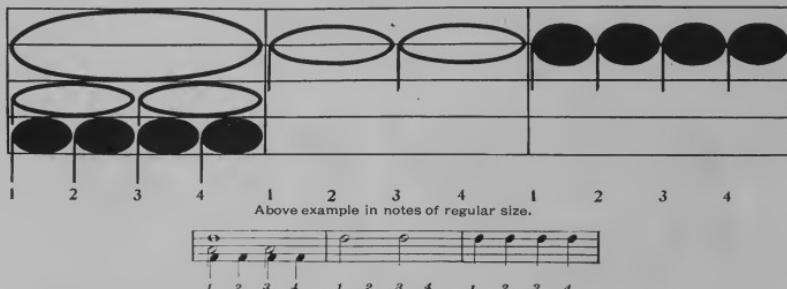
Answer.—The feet must not be placed upon the pedals until their use is explained and required by the teacher.

## RELATIVE VALUE OF NOTES.

The multiplication table of notes usually given in instruction books is seldom understood by pupils of a tender age, as the relative value of notes is an abstract one and most difficult to explain. A child will readily understand that a whole apple is equal to two half apples; that if the apple be cut into two equal pieces, each piece is but half of the whole apple, etc., But, when we say a whole note is equal to two half notes, or one half note is equal to two quarter notes, or a whole note is equal to four quarter notes, the pupil is usually somewhat puzzled on account of the general resemblance the notes bear to each other. It remains with the teacher to so illustrate the relative value of the notes that

the pupil will thoroughly understand it. As an example, let the pupil suppose the notes to be visitors. A whole note pays a visit and remains while you count four; a half note pays a visit and remains while you count two, half as long as a whole note; a quarter note pays a visit and remains while you count one, i. e. half as long as a half note, etc.

The following table in which the notes are purposely enlarged will also assist the pupil. The whole note is magnified to show its equivalence to two half notes or four quarter notes; the half note is magnified to show its equivalence to two quarter notes, etc.



### RELATIVE VALUE OF NOTES, CONTINUED.

The teacher will now play for the pupil the example given below until the relative value of the notes is fully impressed upon the pupil's mind. The pupil is to fully understand that all the measures in the example are equal in value, one measure being as complete as another, since each contains the same duration of time, and, that each note placed thereto consumes a certain portion of the time of the measure, according to its value. When this has been understood, much will have been done towards establishing, in the beginning, correct musical time and feeling.

The pupil will observe the magnified notes on the staff B, illustrating to the eye how long the notes on the staff A are to be audible to the ear after the keys representing them have been struck.

Measure I contains a whole note. Having struck the key representing the note on the first count (quarter) of the measure, hold it down with the finger through the second, third and fourth counts (quarters) and until the first count (quarter)

of the next measure has been reached, thus making the tone audible during the entire measure.

Measure 2 contains two half notes. Each note occupies one half of the measure. The first half note is struck on the first count (quarter) and the key is then held down until the third count (quarter) is reached, thus making the note audible during two counts (quarters), the first and the second. The second half note is struck on the third count (quarter) and held down in like manner until the first count (quarter) of the next measure is reached, thus making the note audible during two counts (quarters), the third and fourth of the measure.

The rest of the example is to be explained in a like manner to the pupil; he must fully understand the value of the notes before the next lesson is taken up.

The teacher should play the example in all kinds of time, i. e., Adagio, Andante, Moderato, Allegro, thus showing the pupil that the speed in no way effects the value of the notes. Their relative value being always the same.

count  
1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4      1 2 3 4

## CHARLEMAGNE AND MUSIC.

Charlemagne was not only an enthusiastic admirer of music, but no mean proficient, as we shall have opportunity to evidence. He died in an attempt to reconcile music with man, and we may as safely assume that he was the reincarnation of the spirit of St. Gregory. But contemporaneously with the revival of Gregorian music, of which he was the inspirer, there took birth the third epoch, the reawakening of Greek music, which had nearly supplanted it. At the time he took up the reform, it had again degenerated into a tuneless rhapsody, without form, and oftentimes into a mere noise, which could not produce anything short of spiritual paralysis, had not drastic measures been adopted. Charlemagne, who was the instrument to bring about the change, lost not a moment in doing so; and the success he obtained shall be briefly recorded

In the first place, he began by establishing a school in his own palace, for the education of his children, courtiers and servants. Every available moment not given to the necessary duties of one's avocation was spent at school, during the hours of dining, books were read and music was composed at church. He always sang his part in the choral service, and peremptorily insisted upon other princes who happened to be his guests to do the same. His selection for the musical education of his children, whom he was especially anxious to make professors in the art, can be inferred from the fact that he had masters instruct them three hours every day.

The singing at court received more than an ordinary share of his attention, in fact he frequently composed music for it. The same guest who found himself under his ever hospitable roof was expected to contribute his share in these vocal performances, and, as he pleased inability was punned in the words with instruments being punned in singing. Like his musical prototype, St. Gregory, he gathered all the available popular and legendary songs, had them carefully transcribed and corrected, and left them an enduring record of his foresight and prudence. The conservation of this unique heritage, of which have come down to our day, is owing to him and his inseparable Egishard (Guizot, "Vie de Charlemagne," quoted by Elson), musical director of the church and laity, schools were attached to all cathedrals and monasteries, likewise the imperial palace, in which singing was not an elective, but a compulsory study. In two schools, one for clerical students, were spending, and exclusively devoted to music. His income the permanent resident of many of his most capable teachers, whom he had summoned from Italy and Greece, he bestowed opulent bishoprics and lucrative benefices upon them, thus perpetuating the schools by a system of munificent endowments.

His labors in behalf of church music were increasing and astounding, at times calling for a keener display of diplomatic astuteness on the one hand, and aggressive tenacity on the other, than probably any other man in political exigencies. Especially did the numberless variations and arbitrary innovations of the chant as sung by the Romans and Franks, always political and musical variants, placed him in a most exasperating plight. Uniformity was necessary, and must be established in order to give the Roman method of solemnity to the rite he was about to effect, he appealed to Pope Stephen IV for singers who would be accredited exponents of the Roman method of singing. He vested them with plenipotentiary powers to inaugurate and execute their mission. The papal legate, in his turn, authorizing the undertaking, in imitation of the twelve apostles, sent twelve cantors to indoctrinate the phlegmatic Franks in the mysteries of Gregorian chant. The sounds emitted from the barbaric throats of these heliose Gauls, which many old chroniclers with an unfeeling heart called "the hoarse rustling carts rolling over jagged stones," must have had a dispiriting effect on the musical missionaries! What the apparent insuperable difficulties did not accomplish, national animosity most effectually did. The twelve musical apostles proved recent converts to the cause of the Roman chant, with every mark of respect and distinction, growing jealous of the astounding progress in civilization made by the French, they found the treasonable design (and executed it at all) of each teaching a different mode of singing, so that each had his own method; e.g., of Metz singing one way, Soissons another. Tutors a still more entire, while Paris and Treves bore not even a remote similarity to any of them. This would, of course, be ruinous to the chant, for

tal to all uniformity, pernicious to art and piety.

Charlemagne, when celebrating Christmas day at Tours, and the subsequent one at Paris, discovered to his amazement and indignation the deception that had been practiced, and lost no time in communicating his discovery to the Pope, who summarily

recalled them, and inflicted instant and condign punishment on them.

From Pope Adrian I. he then secured the services of other singers, in whom confidence could be reposed.

The French singers, accustomed to the rugged simplicity of the Gallican music, where sonority took the place of artistic refinement, had no easy task in acquiring the vocal finish, dainty grace of shading and expression, rare flexibility, birdlike trills of the Italians.

They rebelled, only to be dismissed by the obdurate emperor with the historic reply: "Go ye to the fountain of St. Gregory; for ye are the rivulet, and ye have manifestly corrupted the chant."

He was firm and unyielding in having all the ordinances on music scrupulously carried out. On his journeys he not seldom would most unexpectedly frequent the churches, to assure himself that the Gregorian chant was properly executed. Every

cleric in his kingdom was subject to the law which made it not advisory, but mandatory, to be thoroughly acquainted with the chant, and to sing it properly. In his capitularies, the legal code of the empire, no less than six statute laws impress the imperative duty of using the Gregorian chant exclusively, "in order to produce unity among those acknowledging the authority of the Pope, and for the sake of peaceful concord of the church of God."

At the schools subsequently established at Lyons, Sens, Toulouse, Dijon, Cambrai, Paris, and Lyons, music was taught and singing was Gregory's chief study. Besides these were smaller schools for children, where elementary instruction in psalmody, musical notation, singing, arithmetic, and grammar was given. The schools were graded, and the pupils promoted from the first to the second grade, and the most capable thus advanced to the high schools, in which, aside from the technical and scientific studies of music, instruction in other branches was imparted.

In these schools the emperor himself would assist at lectures and exercises, would comment or approve the work of the scholars, and not infrequently conduct the performance in person.

His own chapel appeared to be the cynosure of all eyes; and when he went to it, and even then did not enjoy an immunity from the emperor's caustic criticism. "His habit of keeping discipline was a singular one," says Rowthorn ("History of Music," p. 269), "for, knowing that the emperor was fond of dressed choirs, he used to mark their pieces of attire with a thumb-nail on a piece of wax, and so wait apprehensively until their turn came, without looking at the masterly it was his habit to point with his finger, or with a stick, at the singer who was to go first, and to command them all to be silent." The imperial pedagogic effect in this novel pedagogy had a paralyzing effect on the singer. As soon as it was heard the singer was obliged to stop instantly, no matter if in the middle of a phrase, sentence, or word and the singer was immediately resuscitated with the imperial hand; and its staff was pointed at the next who was to take up the song.

Before the reign of Charlemagne, Gregorian music was "confined to the south of Italy and the remote island of Britain; by the time of his death, it was established as the music of civilized Europe." —*Catholic Times*.

That music is the youngest of the arts—hardly more than three centuries old in our full sense of the word—is a truth once more emphasized by the recent death, in 1911, of Tomás Luis de Victoria, the last hundred-year-old survivor of the death of Orlando di Lasso, one of the first of the great composers. To modern concert goers this name is utterly unknown; yet Lasso wrote no fewer than 2,337 separate works, and he was, after Palestrina, the greatest composer of church music of his time. He was a fervent member of Catholic Church music of all times. He had the rare good luck of being appreciated in his own day. Albert V. and William V. of Bavaria provided for his worldly comfort at Munich, where he spent the greater part of his life, and his music was in vogue throughout Europe. Although Flemish by birth, the Germans claim him as one of their masters, just as the English claim Hindemith. He was more dramatic than his contemporary Palestrina, and his music is more dramatic than that of his contemporaries, supposed to be one of the latest developments of the art—realistic or program music. He also introduces humorous touches by representing in one place the skipping of fleas, and in others incidents of hunting, and so forth. In this he follows his Italian predecessor the German, French and Italian peculiarities of his time. Of the several celebrations of the tercentenary, those of Munich and Brussels were the most noteworthy.

A committee has been formed to consider the feasibility of erecting a \$100,000 monument to Dr. S. F. Smith, author of "America." It is hoped that the movement will meet with national support.

## **SONG.**

the famous and learned music, in his work on "General Music," says: "We have already said that one should learn music; we opinion more specially, that one should learn singing." Song andular music. The voice is our instrument. It is much more; the aesthetic organ of our souls." In us, whatever sensation or emotion immediately embodied in our voice; and so, indeed, the eye may observe in the earliest poetry, and the most faithful filings.

properly so-called, music and art, and the words be those of consummated the most intimate skill, of understanding and feeling, in which the whole power is exhibited, and exerts upon her that wonderful might of nations was considered, not natural.

most appropriate treasure of all, at the same time the most precious bond of companionship. Churches becomes more edifying, services and days of enjoyment more joyful; our whole life, in elevated and cheerful by the song and of the power of greatest possible number of individuals will feel themselves connected with society, deriving in its benefits, of more deriving more by it, when they the social harmony of their

ut more especially to the com-  
most irreplaceable and indis-  
tinguishable and seizing the most  
deepest strains of feeling from  
us. No instrument can be a  
more immediate creation of our  
breast. We can have no deeper  
impressions of sound, of the power  
it works more effectively upon  
on those of our hearers than

music, therefore, should sing; so has a tolerable voice should every branch."

SHERWOOD CONCERT CO.

The Sherwood Concert Company will give concerts this month at Mt. Pleasant, Burlington and Keokuk, Ia., and at Nevada and Hamilton, Mo. In February, the Company will give concerts at Dayton and Youngstown, O., Oil City and New Brighton, Pa., and points in Kentucky and Tennessee. Mr. Sherwood's meeting with the greatest artistic success throughout the country, and sustaining his reputation as one of the foremost pianists.

## DEATH OF A ROYAL ORGANIST.

Anton Bruckner died at seventy-two years of age in the quiet town of Leibnitz, Styria, which he had not left his home for during the course of his long and eventful life, excepting only on the occasion of his seventieth birthday anniversary two years ago. His career was one of the most successful that any musician ever made. Born the son of a poor country school-teacher in Upper Austria, he became in his early youth a member of the musical surroundings of Linz, where he studied the organ under the direction of St. Florian, where he was taken into the choir of the convent, and finally became the organist of the convent chapel. While in this position he studied composition and counterpoint with a teacher. Up to what perfection he was able to train himself in this way, is best evidenced by the victory he won in 1850 in the competition for the position of cathedral organist at Linz. Thereafter he gave up his studies and his songs and short visits to continue the study of composition and counterpoint under Professor Sechter in Vienna. After the latter's death, he became his successor as imperial court organist, and master of organ at the Imperial Court University and le rame de orgue at the Vienna Conservatory. Slowly but steadily he advanced further in his career; and his nine symphonies, a number of masses, and "Te Deum," which was performed everywhere with enormous success, brought him into the artistic public. His greatest triumph, perhaps, was the victory won in 1869 at Nancy, France, when he successfully emerged from an international competition of organists. In 1875, about ten years ago, he was appointed by giving him permanent quarters in one of his palaces, also that the magistrature of the city of Vienna decreed that his solemn funeral should be at the expense of the city.

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**SHOULD A SINGING-TEACHER BE ABLE  
TO SING?**

BY SIR MORELL MACKENZIE.

The question has often been discussed, whether a singing-teacher should necessarily be able to sing. Teachers regard this question from the standpoint of their personal qualification. At a first view, it would appear as though a singing-teacher who could not sing must resemble Shylock's "discreet attorney," who possessed no title to his profession except that he was lame. This opinion, however, is as incorrect as it would be to think that all those who drive fat oxen must necessarily be stout themselves. The logical conclusion, it is true, will be able to sing sufficiently well that he will illustrate his instruction by example and demonstrate how one should sing and how one should not sing. It is not essential, though, that he be a brilliant singer; for, according to my experience, many of those who have adopted the most forcible voices, have themselves possessed little or nothing of the divine gift of song. Yet though it may be permitted a vocal teacher that he possess but a mediocre voice, he must, on the other hand, have a thorough knowledge of music, however. He must be governed by an exclusive taste, developed by the best that the world has sung and written, and his artistic cultivation must not be restricted to his own

branch of the art, but must extend over the whole wide domain of music and its fundamental laws. He must, furthermore, be endowed with unshaken patience, in order that he may be able to instruct both the gifted and the less gifted, and with genius, and to obtain an exact knowledge of his pupil's capacities, so that he may further the progress of all good qualities and nip the bad in the bud.

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